

THE ROYAL COLLEGE OF MUSIC

PROSPECTUS 1981

RCM
RECORDS & ARCHIVES

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The President presenting
The Eve Kisch Prize for
flute performance to
Louise Glanville



The Director conducting the RCM Chorus and 1st Orchestra in a performance of Walton's
"Belshazzar's Feast"

THE ROYAL COLLEGE OF MUSIC

PROSPECTUS 1981

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The Royal College of Music

Patron	Her Majesty The Queen
Patron and President	Her Majesty Queen Elizabeth The Queen Mother
Vice-Presidents	His Grace The Archbishop of Canterbury His Grace The Archbishop of York Sir Adrian C. Boult, CH, DMus, LLD, FRCM, HonRAM, HonGSM The Right Hon Lord Redcliffe-Maud, GCB, CBE, FRCM Sir Robert Mayer, CH, KCVO, HonLLD, HonDSc, FRCM, HonFTCL, HonGSM David McKenna, CBE, FRCM Herbert Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM Angus Morrison, CBE, FRCM, HonRAM E. Kendall Taylor, FRCM, HonRAM Colonel The Hon. Gordon Palmer, OBE, TD, FRCM, JP
Director	Sir David Willcocks, CBE, MC, MA, MusBCantab, HonDMus, FRCM, FRCO, FRSCM, HonRAM, HonFTCL, HonFRNCM
Vice Director and Director of Studies	Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO
Registrar	<i>(Until such time as it is possible to appoint a Registrar, the duties thereof are carried out by the Director of Studies)</i>
Bursar	Major David A. Imlay, HonRCM, RA(Retired)

The Council

The President

His Grace The Archbishop of Canterbury

The Right Hon The Lord Mayor of London

The Lady Margaret Douglas-Home, FRCM

Yehudi Menuhin, KBE, HonDMus, HonLLD, HonDLitt, FRCM, HonRAM, HonGSM, HonFTCL

Sir Keith Falkner, HonDMus, FRCM, HonRAM, HonFTCL, HonGSM

Herbert Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM

Angus Morrison, CBE, FRCM, HonRAM

Miss Joanna Smith

The Right Hon Lord O'Brien of Lothbury, GBE, FRCM

Sir Charles Groves, CBE, HonDMus, FRCM, HonRAM, HonFTCL, HonFGSM, HonFRNCM

Executive and Finance Committee

Colonel The Hon Gordon Palmer, OBE, TD, FRCM, JP (Chairman)

David McKenna, CBE, FRCM (Honorary Secretary)

Sir Seymour Egerton, GCVO, FRCM (Honorary Treasurer)

The Right Hon Lord Redcliffe-Maud, GCB, CBE, FRCM

The Right Hon Lord Wilberforce, CMG, OBE, FRCM

Peter Morrison, OBE, FRCM

Ian Stoutzker, FRCM

Sir David Willcocks, CBE, MC, FRCM

Leopold de Rothschild, FRCM

Charles Douglas-Home, FRCM

John Denison, CBE, FRCM, HonRAM, HonGSM

Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO

Roderick Faure-Walker

David Lawman

David Calcutt, QC

Sir Hugh Casson, KCVO

Representatives of the Professional Staff

Douglas Moore, FRCM, ALAM (until July, 1981)

Jack Steadman, FRCM (until July, 1982)

Adrian Cruft, HonARCM (until July, 1983)

Representatives of the Students' Association

Garry Sutcliffe, ARCM (President, 1980/81)

Ian Assersohn, BMus (Vice-President, 1980/81)

Director	Sir David Willcocks, CBE, MC, MA, MusBCantab, HonDMus, FRCM, FRCO, FRSCM, HonRAM, HonFTCL, Hon FRNCM
Vice-Director and Director of Studies	Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO
Registrar	<i>(Until such time as it is possible to appoint a Registrar, the duties thereof are carried out by the Director of Studies.)</i>
Bursar	Major David A. Imlay, HonRCM, RA (Retired)
Director of Opera	John Kentish
Director of Junior Department	Barbara Boissard, FRCM, GRSM
Assistant Director of Studies	Alexander Knapp, MA, MusBCantab, LRAM, ARCM
Assistant Registrar	Anthony W. Abbott, GRSM, ARAM, ARCM, ARCO
Assistant Bursar	Dinah Beresford
Finance Officer	John C. Bliss, FCA, AMBIM, JP
Chief Librarian	Pamela Thompson, BA Leeds
Reference Librarian	Christopher Borner, MA Canterbury, NZ
Curator of Museum of Historical Instruments	Elizabeth Wells, ARCM
Keeper of the Portraits and Ephemera	Oliver Davies, FRCM
Counsellor	Doreen A. Whewell
Examinations Officer	Roy Holloway, HonRCM
Appointments Officer	Viola Tucker, ARCM
Piano Technician	George Menhinick, HonRCM
Alexander Technique	Adam Nott
Chaplain	Jacqueline Fox, BEd Leeds
Hon Physician	Wilfrid Dykes Bower, MACantab, MB, Chir, MRCP, MRCS, LRCP, HonRCM
Robemakers	William Northam & Co. 50/1, Fetter Lane, London EC4

Bankers National Westminster Bank Ltd. (Brompton Square Branch)
 186, Brompton Road
 London SW3 1HH

Auditors Ernst & Whinney
 Eldon Street House
 Eldon Street
 London EC2P 2AY

Solicitors Boodle, Hatfield & Co.
 53, Davies Street
 London W1Y 2BL

Pianoforte John Barstow, ARCM
 Oliver Davies, FRCM
 Hubert Dawkes, BMusLond, FRCM, FRCO
 Lance Dossor, ARCM
 Ruth Dyson, FRCM
 Peter Element, ARCM
 Raymond Fischer, LRAM, HonRCM
 Ruth Gerald, MusB Adelaide, LRAM, ARCM
 Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy
 Barbara Hill, GRSM, ARCM
 Colin Horsley, OBE, FRCM, HonRAM
 Ian Lake, ARCM
 John Lill, HonDMusExeter, FRCM, HonFTCL, FLCM
 Angus Morrison, CBE, FRCM, HonRAM
 Richard Nunn, LRAM, ARCM
 David Parkhouse, FRCM
 Margaret Plummer, GRSM, ARCM, ARCO
 Alan Rowlands, MAOxon, LRAM, ARCM
 John Russell, BADunelm, FRCM, LRAM
 Stephen Savage, LRAM, ARCM
 Phyllis Sellick, OBE, FRAM, FRCM
 Gerald Smith, MAOxon, ARCM
 Yonty Solomon, BMus Cape Town
 Robert Sutherland, ARCM
 E. Kendall Taylor, FRCM, HonRAM
 Roger Vignoles, BA, MusBCantab, ARCM
 Peter Wallfisch, HonRCM
 David Ward, LRAM, ARCM
 Chun Yee Yu, ARCM, LRSM

Pianoforte Accompaniment Hubert Dawkes, BMusLond, FRCM, FRCO
 Ruth Dyson, ARCM
 Ruth Gerald, MusBAdelaide, LRAM, ARCM
 Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy
 Richard Nunn, LRAM, ARCM
 Robert Sutherland, ARCM
 Roger Vignoles, BA, MusBCantab, ARCM

Harpsichord Hubert Dawkes, BMusLond, FRCM, FRCO
 Ruth Dyson, ARCM

Organ John Birch, HonMASussex, FRCO(CHM), LRAM, ARCM
 Nicholas Danby, LRAM, ARCM
 Denys Darlow, FRCO, HonRCM
 Douglas Guest, CVO, MA, MusBCantab, FRCM, HonFRCO, HonRAM
 Richard Popplewell, FRCO, ARCM

Singing Edward Brooks, ARCM
 Margaret Cable, ARCM
 Gordon Clinton, FRCM, FBSM, HonRAM
 Geoffrey Connor
 Gerald English, ARCM
 Edgar Evans, HonRCM
 Margaret Kingsley, LRAM, ARCM
 Sally LeSage, ARCM
 Frederick Sharp, HonARCM
 Marion Studholme, ARCM
 Robert Tear, MACantab, FRCM
 Lyndon Van der Pump, ARCM
 John York Skinner, BMusLond, LRAM

Vocal Repertoire Hubert Dawkes, BMusLond, FRCM, FRCO
 Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy
 Richard Nunn, LRAM, ARCM
 Robert Sutherland, ARCM
 Roger Vignoles, BA, MusBCantab, ARCM

Violin Hugh Bean, CBE, FRCM
 Raymond Cohen, FRMCM, HonRCM
 Jose Luis Garcia, HonARCM
 Leonard Hirsch, FRCM, HonFRMCM
 Raymond Keenlyside, HonMANewcastle, LTCL, HonRCM
 Tessa Khambatta, ARCM
 Felix Kok, ARAM, LRAM, HonRCM
 Maria Lidka, HonRCM
 John Ludlow, HonARCM
 Frances Mason, ARCM
 Carl Pini, HonRCM
 Kenneth Piper, ARCM
 Jack Steadman, FRCM
 Bertha Stevens, LRAM, HonRCM
 Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Baroque Violin Catherine Mackintosh, ARCM

Viola Roger Best, ARMCM, HonRCM
 Brian Hawkins, ARCM
 Margaret Major, HonMANewcastle, ARCM
 Frederick Riddle, OBE, FRCM, HonRAM
 Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire
 Christopher Wellington, BAOxon, ARCM

Viols Francis Baines, HonRCM

- Violoncello Christopher Bunting, MACantab, HonRCM
 Antonia Butler, HonRCM
 Eileen Croxford, ARCM
 Joan Dickson, FRCM, FRSA MD, LRAM
 Amaryllis Fleming, HonRCM
 Anna Shuttleworth, BAHonsOpen, ARCM
- Viola da Gamba Adam Skeaping
- Double Bass Michael Brittain
 Rodney Slatford, HonRCM
- Harp Fiona Hibbert, GRSM, ARCM
 Marisa Robles, HonRCM
 Renata Scheffel-Stein, HonRAM, HonRCM
- Guitar Patrick Bashford, HonRCM, AGSM
 Carlos Bonell, HonRCM
 Charles Ramirez, ARCM
- Lute Jakob Lindberg, ARCM
- Flute Sebastian Bell, HonRCM
 David Butt, FRAM
 Christopher Hyde-Smith, HonARCM
 Graham Mayger, ARCM
- Recorder Elizabeth Page, ARCM
 Ross Winters, BAOxon, ARCM, LTCL
- Oboe James Brown, HonRCM
 Sarah Francis, ARCM
 Peter Graeme, FRCM
 Roger Lord, ARCM
 Sydney Sutcliffe, HonARCM
 Michael Winfield, HonRCM
- Baroque Oboe Claire Shanks, MA, ARCM
- Clarinet Colin Bradbury, FRCM
 Colin Courtney, ARCM
 Sidney Fell, FRCM
 Thea King, FRCM
 John McCaw, FRCM
 Basil Tschaikoff, HonARCM

Bass Clarinet and Saxophone	Stephen Trier, HonARCM
Bassoon	Kerrison Camden, ARCM Geoffrey Gambold, FRAM, HonRCM
Baroque Bassoon	Hans-Jurg Lange
Double Bassoon	John Burness, HonRCM
Horn	Julian Baker, HonRCM Douglas Moore, FRCM, ALAM
Trumpet	Michael Laird David Mason, ARCM Richard Walton, FRCM
Tenor Trombone	Peter Goodwin John Iveson, BMusLond, LRAM, ARCM Arthur Wilson, HonRCM
Bass Trombone	Gerald McElhone, HonRCM
Tuba	John Jenkins, HonRCM
Timpani and Percussion	Alan Cumberland, HonARCM Bernard Harman, HonFLCM, HonRCM Janos Keszei Michael Skinner, HonRCM
Early Music Studies	Francis Baines, HonRCM Richard Lyne, BMusLond, GRSM, ARCM, ARCO Elizabeth Page, ARCM Nicholas McGegan, MACantab, LTCL, HonRCM Ross Winters, BA Oxon, ARCM, LTCL
20th Century Ensemble	Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM Stephen Savage, LRAM, ARCM
Electronic Music	Lawrence Casserley, BMusColumbia, HonARCM

Conductors Christopher Adey, ARAM, HonRCM (Sinfonia)
 Norman Del Mar, CBE, HonDLittSussex, HonDMusGlasgow et Bristol, FRCM, FGSM,
 HonRAM (Symphony Orchestra)
 John Forster, GRSM, ARCM (Sinfonietta)
 John Lambert, FRCM, LRAM, ARCO (Experimental Music Group)
 Stephen Savage, LRAM, ARCM (20th Century Ensemble)
 The Director (RCM Chorus)

Composition Philip Cannon, FRCM
 Justin Connolly, ARCM
 Adrian Cruft, HonARCM
 Stephen Dodgson, FRCO, ARCM
 Joseph Horovitz, MA, BMusOxon, HonARCM
 Kenneth V. Jones, HonARCM, ARCO
 John Lambert, FRCM, LRAM, ARCO
 Anthony Milner, DMusLond, FRCM
 Alan Ridout, ARCM
 Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM
 Humphrey Searle, CBE, MAOxon, FRCM
 Bernard Stevens, MA, MusDCantab, FRCM, HonRAM
 W. S. Lloyd Webber, CBE, DMusLond, FRCM, FRCO, FLCM, HonRAM
 Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM

Theory and Keyboard Robert Ashfield, DMusLond, FRCO, HonARCM
 Harmony Timothy Bond, BMusLond, FRCO, ARCM
 Philip Cannon, FRCM
 Justin Connolly, ARCM
 Adrian Cruft, HonARCM
 Ian Curror, FRCO(CHM), ARCM
 Jeremy Dale Roberts, BMusDunelm, HonRCM
 Denys Darlow, FRCO, HonRCM
 Stephen Dodgson, FRCO, ARCM
 Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM
 Joseph Horovitz, MA, BMusOxon, HonARCM
 Kenneth V. Jones, HonARCM, ARCO
 Bryan Kelly, ARCM
 John Lambert, FRCM, LRAM, ARCO
 Richard Lyne, BMusLond, GRSM, ARCM, ARCO
 Anthony Milner, DMusLond, FRCM
 Alan Ridout, ARCM
 Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM
 Timothy Salter, MACantab, LRAM, HonRCM, ARCO, MTC
 Humphrey Searle, CBE, MAOxon, FRCM
 Christopher Slater, BAOOpen, FTCL, ARCM
 Gerald Smith, MAOxon, ARCM
 Bernard Stevens, MA, MusDCantab, FRCM, HonRAM
 Derek Stevens, FRCO, LRAM, ARCM, LGSM
 Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM
 W. S. Lloyd Webber, CBE, DMusLond, FRCM, FRCO, FLCM, HonRAM
 Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM
 John R. Williams, MA, MusBCantab, FRCO, HonRCM

- 10 History, BMus and GRSM
 Study Groups, Aural
 Training and Miscellaneous
 Classes and Lectures
- John Barstow, ARCM
 John Birch, HonMASussex, FRCO(CHM), LRAM, ARCM
 Timothy Bond, BMusLond, FRCO, ARCM
 Philip Cannon, FRCM
 Jeremy Dale Roberts, BMusDunelm, HonRCM
 Denys Darlow, FRCO, HonRCM
 Hubert Dawkes, BMusLond, FRCM, FRCO
 Ruth Dyson, ARCM
 Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM
 Christopher Grier, MA, MusBCantab, HonRCM
 Leonard Hirsch, FRCM, HonFRMCM
 Joseph Horovitz, MA, BMusOxon, HonARCM
 Alexander Knapp, MA, MusBCantab, LRAM, ARCM
 John Lambert, FRCM, LRAM, ARCO
 Nicholas McGegan, MACantab, LTCL, HonRCM
 Else Mayer-Lismann, HonRCM
 Anthony Milner, DMusLond, FRCM
 Richard Popplewell, FRCO, ARCM
 Mary Remnant, MA, DPhilOxon, GRSM, ARCM
 Christopher Slater, BAOpen, FTCL, ARCM
 Bernard Stevens, MA, MusDCantab, FRCM, HonRAM
 Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM
 Yvonne Wells, HonRCM
 Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM
- Language Classes Lella Alberg, Dottorato in Filogie Milan, HonARAM, HonRCM (Italian)
 Jeanne Henny, BALond, HonRCM (French)
 Bertha Taylor-Stach, HonRCM (German)
- Opera, Drama and John Kentish (Director)
 Repetiteurs' Training Andrew Page, ARCM (Administrator)
 David Tod Boyd (Senior Music Coach)
 David Gorringe (Stage Manager)
 Beth Boyd (Drama)
 Angela Goodhall (Fencing)
 Kay Lawrence, AISTD, DiplCDD (Movement)
 Dorothy Primrose (Drama)
 Yvonne Wells, HonRCM (Speech)

Members ex officio

The Director
 The Senior Professor (Angus Morrison, CBE, FRCM, HonRAM)
 The Senior Professor Emeritus (Herbert Howells, CH, CBE, DMusOxon,
 FRCM, FRCO, HonRAM)
 The Vice-Director and Director of Studies
 The Bursar
 The Director of Opera
 The Director of the Junior Department
 The Assistant Director of Studies
 The Chief Librarian

Members appointed by
 the Council

Hugh Bean, CBE, FRCM
 Colin Bradbury, FRCM
 Gordon Clinton, FRCM, FBSM, HonRAM
 Ruth Dyson, FRCM
 Ruth Gerald, MusB Adelaide, LRAM, ARCM
 Douglas Moore, FRCM, ALAM
 Bernard Stevens, MA, MusDCantab, FRCM, HonRAM
 E. Kendall Taylor, FRCM, HonRAM
 Richard Walton, FRCM

Members appointed by
 the Director

John Lambert, FRCM, LRAM, ARCO (to July, 1981)
 Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM (to July, 1981)
 John Ludlow, HonARCM (to July, 1983)

Members elected by
 the Professorial Body

Jack Steadman, FRCM (to July, 1981)
 Frederick Sharp, HonARCM (to July, 1982)
 Margaret Cable, ARCM (to July, 1983)

Introduction

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body comprises the President and Council, which delegates to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

Facilities The present building was erected in 1894, through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including a new extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. There is a modern and spacious lending library, which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and facilities for research students are provided. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended.

Curricula The College is first and foremost a conservatoire and is particularly concerned with those who aspire to be performers, whether instrumentalists, singers, orchestral players, freelance artists, or composers. It also caters particularly for those intending to teach, and who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical studies and skills and less on academic work and teacher-training. Applicants should understand that classroom techniques are not generally covered in the curriculum. Information regarding teacher-training courses may be found on page 27 of this Prospectus.

Lessons are provided in all the normal instruments and subjects (for details see list of Professorial Staff). A limited number of students, other than those in their first undergraduate year, can take orchestral conducting as part of their curriculum, if they have the right credentials and potential.

There are many ensemble activities within the College, including two symphony orchestras, two chamber orchestras, a chorus of about 200 voices, a 20th Century Ensemble (undertaking rehearsal and performance of Contemporary Music), an Experimental Music Group, a Composers' Group, and an Early Music Group (covering Medieval, Renaissance and Baroque Music).

There are courses in Electronic Music for composers, and lessons in the Alexander Technique may be provided for those suffering from muscular tension. A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including a series of coaching sessions and performances by members of the Music Group of London and other ensembles.

There are internal examinations for all students. The examination at the conclusion of each year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination and failure will normally result in the student being required to terminate the course.

Undergraduate Courses

B.Mus. (Hons) Course A limited number of applicants having an advanced knowledge of harmony and counterpoint and showing good keyboard facility will be accepted for a 3-year course leading to the award, after examination and assessment, of the University of London B.Mus. (Hons) Degree. Although all tuition (which includes lessons in at least one practical subject) is undertaken at the College, those pursuing this Course have the status of Internal Students of the University and are eligible to attend academic and social events organised by the University. The examination syllabus may be obtained direct from the Academic Registrar, University of London, Senate House, Malet Street, London, WC1E 7HS. The minimum educational requirements are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level (Music being one, with English being preferred as the other). In the second or third year of the Course, students will be encouraged to take the examination for the ARCM Diploma.

GRSM (Hons) Course A broad, practical musical training of three years' duration leading to the GRSM (Hons) Diploma, which is gained by examination at the conclusion of the Course. Students under 18 years of age on 31 December of the year in which the Course commences are not eligible for consideration. The minimum educational requirements for the Course are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level; or four different subjects, of which three must be at Advanced Level. It is the responsibility of applicants to inform the Assistant Registrar of their GCE results *immediately* they become known.

All GRSM students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of playing approximately equivalent to Grade VI (piano) of the Associated Board of the Royal Schools of Music.

The curriculum covers principal study, second study, stylistic studies, keyboard harmony, form and analysis, aural training, history of music, general knowledge of repertory, elementary choral conducting and, optionally, recorder. In addition, students will take part in some of the other activities mentioned in 'Performers Course' below. In the later stages of the Course there are more advanced historical studies, with opportunities for research in depth through seminars and projects. In the second and third years there is a Syllabus B for more advanced first-study wind and string players and singers, which places greater emphasis on solo performance and conducting and less on keyboard skills; in the third year, there is also a new Syllabus C, for instrumentalists

and singers who have already passed the ARCM Performers' Diploma. However, all students on the Course will be encouraged to take the examination for the ARCM Teachers' and/or Performers' Diploma before the end of their Course.

Whilst the GRSM Course is recommended for potential teachers and all those who wish to pursue a comprehensive course of musical study, it does not cover classroom teaching techniques. (see page 27).

A detailed GRSM Course Syllabus is available on request.

Performers' Course A musical training of 4 years' duration suitable for composers and those who aspire to become soloists, orchestral players and the like, leading to the award, after examination and assessment, of the College's internal performing diploma: Dip RCM (Performers).

Students whose principal study is not a keyboard instrument will normally be expected to take piano as a second study for the first two years of their Course or until such time as they have acquired reasonable keyboard facility. Students accepted for this Course who possess a minimum of two subjects at GCE Advanced Level qualify for a mandatory award from their Local Education Authority: specially talented applicants who do not possess two Advanced Level passes may be eligible for a discretionary award.

The first two years of the Course place emphasis on building instrumental technique combined with developing wide musical interests. In addition to individual lessons in the principal study, second study and theory, aural training and history are also covered. Where applicable, orchestral playing, wind repertoire and ensembles, choir training, languages and movement are also taught.

During the final two years of the Course, greater emphasis is placed on specialization in the principal study and in chamber music. Students are expected to take the examination for the ARCM Teaching Diploma in the second or third year of the Course.

Postgraduate Courses

Students wishing to pursue any of the Courses mentioned below must have completed a full-time course of undergraduate status.

The Certificate of Advanced Study is awarded upon the completion of all Postgraduate Courses, with the exception of the M.Mus. Course.

M.Mus. Course Open to postgraduate students of composition who already possess an honours degree (or equivalent) in Music. The Course lasts for

one calendar year and leads to the award, after examination and assessment, of the University of London M.Mus. Degree. Although all tuition is undertaken at the College, those pursuing this Course have the status of Internal Students of the University and are eligible to attend academic and social events organised by the University. The syllabus for the Course may be obtained from the Assistant Registrar of the College.

Postgraduate and
Advanced Study Course

This may be of one or two years' duration and is suitable for those who wish to undertake advanced study in their principal subject. A high standard of technical and musical proficiency is necessary for entry. Students pursuing this Course are encouraged to take the examination for the ARCM Diploma.

Conductors' Course

This Course, of one or two years' duration, is suitable for those who already have some experience in orchestral conducting. Requirements for the entrance examination, held annually in March, and other details of the Course are available from the Assistant Registrar. A Conducting Scholarship may be awarded to a candidate displaying outstanding potential in this field.

Early Music Course

This is intended for those who wish to pursue an advanced course in Medieval, Renaissance and Baroque Music. Details on application to the Assistant Registrar.

Opera Training and
Repetiteurs' Courses

The Opera School provides a specialised course of Opera training, normally of two years' duration. Students undertake formal and informal performances of opera and drama; individual coaching, languages, speech training, mime and movement are also included. The Course is only suitable for mature students of singing, who are not below the age of 20 and who intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Those who attend the auditions and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a., tenable from September, 1981, for one year (with a possibility of an extension for a second year). Students taking the Performers' Course at the College are eligible to transfer to the Opera Course from their third year, subject to acceptance by audition.

The Opera School also offers a one-year Postgraduate Course for Repetiteurs which includes weekly repetiteur and conducting classes, piano or piano accompaniment lessons and language classes. Repetiteurs are required to participate fully in the activities of the Opera School. A limited number of places are available to suitable applicants who take the special audition in May: a Scholarship is available to a candidate who shows exceptional promise.

1. The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.

2. In respect of examinations conducted by the Association Board of the Royal Schools of Music and Trinity College of Music:

(a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.

(b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on each of the two instruments may be accepted as Ordinary Level Music.

(c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.

(d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.

3. Students educated in Scotland wishing to apply for the BMus Course should be aware of the following educational equivalents:

(a) Scottish Certificate of Education Ordinary or Higher Grade pass equates to the GCE Ordinary Level pass.

(b) SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the same subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)

(c) Five separate subject passes at SCE Higher Grade (providing not less than grade B has been obtained in four of those subjects) will be deemed to have satisfied the academic entrance requirement.

4. Scottish Qualification for entry onto the GRSM Course depends upon the following minimum requirement: six passes in the SCE, three of which *must* be at Higher Grade.

Fees for New Students 1980-81

The Department of Education and Science has stipulated the following annual fees for tuition during the 1980/81 academic year.

Tuition	All courses: Home Students £885 Overseas Students £3,300
Students' Association Fee (Compulsory)	All students (except Postgraduates) — £25 Postgraduate students — £12.50
Extra Tuition	Additional tuition in a student's principal or second study, or tuition in a third study, can sometimes be provided when appropriate; however, the extra termly charge will not usually be paid by the Local Education Authority.
Payment of Fees Students from the United Kingdom	All fees are due by the <i>first day of each term</i> or within ten days of the presentation of the account. Students, or their parents, are liable to pay all fees unless these are paid in full to the College by a Local Education Authority or by some other grant-giving body. If, for any reason, a grant is withdrawn in the middle of a Course, liability for fees from then onwards falls on the student or the student's parents.
Payment of Fees Overseas Students	All students from overseas (including Eire) should note that they will not be permitted to commence their studies unless (a) the appropriate tuition and Students' Association fees for the year are received by the College at least one week before the beginning of their first Term; OR (b) reasons for delay in payment are exceptional, and the Bursar has been consulted more than one week before the commencement of that Term.
Unexpected Termination of Studies	If, for any reason, a student intends to leave the College during the academic year and before the end of his/her Course, the Registrar requires a clear Term's notice in writing. In default of such notice, fees are liable for the remainder of the academic year.
Local Education Authority Grants	Immediately upon notification of a place at the College, application should be made to the Local Education Authority for a grant (if one is required). However, to avoid disappointment, it would be wise at an earlier stage to ascertain from the L.E.A. what academic qualifications are demanded by them and whether there are any age limits. Most L.E.A.s demand five subjects at GCE Ordinary Level and there are a few who will only make awards to

those who have also gained passes in two subjects at Advanced Level. The award of a place by the College cannot be a guarantee of eligibility for a L.E.A. grant. Nevertheless, candidates who have been accepted by the College for the BMus, GRSM or Performers' Courses and who gain two Advanced Level passes (in addition to three passes at Ordinary Level in different subjects) will receive a mandatory grant from their Local Education Authority.

Dates of Terms and Time of Admission	Academic year 1980-81	
	Autumn Term	22 September, 1980—12 December, 1980
	Spring Term	5 January, 1981—27 March, 1981
	Summer Term	27 April, 1981—17 July, 1981
Academic year 1981-82		
	Autumn Term	21 September, 1981—11 December, 1981
	Spring Term	4 January, 1982—26 March, 1982
	Summer Term	26 April, 1982—16 July, 1982

In each academic year there are three twelve-week terms. Students will only be admitted at the beginning of the Autumn Term unless there are exceptional reasons for their wishing to begin their studies at some other time.

Application Procedure Applicants for entry in September, 1981, must submit their completed Entrance Application Form, together with the Entrance Fee of £10.00. They should ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references direct to the College.

Those who wish to be considered for the Scholarship Auditions should mark their Application Forms accordingly. On the strength of written evidence of outstanding musical ability, the College will invite certain applicants to attend the special Auditions. Those not selected for the Scholarship Auditions will be informed accordingly and their applications transferred to the Entrance Examinations. Participants in the Scholarship Auditions who fail to gain a place, will not be further considered for entry into the College in September 1981.

Overseas applicants Overseas applicants who, for geographical reasons, are unable to attend an Entrance Examination must submit, with their Application Form and Entrance Fee: 1. a reel-to-reel tape recording of their performance of two pieces, certified by a responsible person; 2. a photocopy of the marks and examiner's comments in the highest grade of any Associated Board examinations that may have been taken. They must also ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references direct to the College.

Whilst the "Prescribed Pieces" (detailed on pp. 23/24) are preferred, overseas applicants are not obliged to record a performance of any one of these items; however, they should offer a piece of comparable difficulty plus one of their own choice. Tapes will not be returned to applicants unless specifically requested.

Applicants offering Guitar or Timpani and Percussion must attend in person for an Entrance Examination, as must those applying for the MMus, BMus, GRSM, Opera, Repetiteurs' or Conductors' Courses.

All information regarding Associated Board Scholarships may be obtained direct from the Associated Board of the Royal Schools of Music, 14 Bedford Square, London, WC1B 3JG. Information regarding British Council Scholarships can be obtained from British Council representatives abroad.

Withdrawal of Application The following rules apply to the return of Entrance Fees:
Withdrawal notified 30 days or more before the examination: Half the fee is returned. Later withdrawal: No refund can be made.

Application Dates	12 November 1980	Scholarship Applications close
	15 January 1981	Standard Entrance Applications close (this applies to overseas applicants wishing to attend an Examination)
	15 February 1981	Overseas Applications (with tape recording) close
	1 March 1981	Repetiteurs' Course Applications close. Last date by which Composition Portfolios may be submitted
	1 June 1981	Applications for entry to Halls of Residence close (see p. 26)

Entrance Examinations and Scholarship Auditions

Dates	8-11 December 1980	Scholarship Auditions
	Mid-February 1981	Opera School Auditions
	Early March 1981	Particulars of date and time of Entrance Examination sent to Applicants
	Mid-March 1981	Conductors' Course Auditions
	30 March-3 April 1981	Entrance Examinations
	Mid-May 1981	Repetiteurs' Course Auditions

Only in exceptional circumstances can applicants be examined at times other than those specified above.

Scholarships Scholarships are offered annually to candidates who show exceptional promise as instrumentalists, singers or composers. Scholarships are also awarded to outstanding applicants for the Conductors', Opera Training or Repetiteurs' Courses, details of which have been given previously in this Prospectus.

Scholarships are open to British subjects between the ages of 16 and 25 years, who must attend the auditions in person. Scholarships not awarded in December may be awarded after the Entrance Examinations, when those considered suitable will be asked to perform again later on the same day.

A few of the Scholarships offered may be closed Scholarships, which have special or local conditions for candidates who are:

1. Natives of Berkshire, Bristol (or adjacent counties), Devonshire, Kent, Liverpool (or residing within 12 miles), Norfolk, Shropshire, Ulverston district (Lancashire), Wales or Wiltshire.
2. Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships are awarded on merit; eligibility for a closed scholarship will not enhance a candidate's chance of gaining one.

Scholarships are normally paid as cash grants of £180 per year direct to each Scholar in three termly instalments and are not therefore reflected in accounts for Fees. Scholars themselves are

responsible for applying to Local Education Authorities for grants, as previously explained; if, in any individual case, there is difficulty about this, the Bursar should be informed, so that special arrangements may be made. The normal period of tenure is three years, but a Scholarship may at any time be terminated by the College if the health, progress or conduct of the Scholar is unsatisfactory.

General Requirements

Entrance to the College is very competitive and the highest standards of performance in the principal study are demanded of applicants for all courses. Age and musical promise are also taken into account. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list below and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. BMus or GRSM Course applicants whose principal study is not a keyboard instrument must perform one piece on their second instrument (piano, organ or harpsichord). Instrumentalists and singers will be provided with an accompanist or may bring their own.

All candidates will be given sight-reading and aural tests, including interval recognition, harmonic recognition, rhythm clapping, and perception of errors. Applicants for the BMus and GRSM Courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study), completion of cadences and the harmonisation of a short melody at the keyboard. In preparation for these tests candidates are recommended to study the syllabus for the Associated Board General Musicianship examination at Grades VI and VII.

There is a theory paper of three hours' duration which includes tests in harmony, two-part free counterpoint, rudiments and a short essay question. MMus and BMus Course applicants and composers take a more advanced theory paper containing four-part writing for strings, three-part free counterpoint and an essay question. Those applying for the Postgraduate and Advanced Study Course are required to take the theory paper only if they are selected for the Scholarship Auditions or if their principal study is composition.

Theory papers set in previous years are available from the Examinations Office, price 20p per paper.

Candidates must expect to remain at College for most of the day of the examination.

Candidates will be advised of the results of their examinations as soon as possible thereafter. The award of a place will be conditional on the receipt of a satisfactory medical report.

Prescribed Pieces

Pianoforte: one of the following:

Bach	Prelude and Fugue in G (Book I of the '48')
Bach	Prelude and Fugue in F sharp major (Book II of the '48')
Beethoven	Sonata in A flat, Op. 26 (1st movement)
Chopin	Any one Study from Op. 10 or Op. 25
Mozart	Sonata in B flat, K.333 (1st movement)
Ravel	Sonatine (1st and 3rd movements)

Organ: one of the following:

Bach	Fugue only from Prelude and Fugue in A minor Novello Book 7
Buxtehude	Prelude and Fugue in F sharp minor Hansen/Chester Vol 2
Hindemith	Sonata No. 3 (first or third movements) Schott
Mendelssohn	Sonata No. 3 in A Novello

Violin: one of the following:

Bartók	Rumanian Dances (4th 5th and 6th movements)
Beethoven	Romance in F
Handel	Sonata in D, No. 4 (1st and 2nd movements)
Wieniawski	Legende

and the following technical work:

Scales:	C major and minor (both forms) 3 octaves, one octave to a bow Chromatic on G, 3 octaves B flat major in 3rds, 2 octaves slurred as desired F major in 6ths, 2 octaves slurred as desired G major in octaves, 2 octaves slurred as desired
Arpeggios:	C major and minor, 3 octaves, one octave to a bow Dominant 7th on A, 3 octaves to a bow Diminished 7th on G, 3 octaves to a bow

Viola: one of the following:

Brahms	Sonata in E flat (1st or 3rd movement)
Marin Marais	French Dances

Violoncello: one of the following:

Popper	Study No. 10, Op. 76 (Preparatory to High School of 'Cello Playing)
Goltermann	Concerto No. 5 in D minor, Op. 76 (1st movement) Schott

Scales and Arpeggios may be required by the Examiners and should therefore be prepared.

Double Bass

Cimador	Concerto in G (1st movement) Yorke Edition
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Flute: one of the following:

Boehm	Caprice No. 6 (No. 26 of 50 Classical Studies, edited Vester)	Universal Edition
Godard	Allegretto	UMP

Recorder

Veracini	Sonata No. 10 in D minor	Peters
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Oboe

Telemann	Sonata in A minor (1st and 2nd movements)	
	Hortus Musicus series/Bärenreiter	

Clarinet

Schumann	Fantasiestücke, Op. 73 (1st and 2nd movements)	Peters
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Bassoon

Galliard	Sonata No. 5	Peters
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Horn

Arnold Cooke	Rondo in B flat	Schott
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Trumpet

Flor Peeters	Sonata (last two movements)	Peters
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Tenor Trombone

Saint-Saëns	Cavatine, Op. 144	UMP
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Bass Trombone

Semler-Collery	Barcarolle et Chanson Bachique	Leduc/UMP
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Tuba

Vaughan Williams	Concerto (1st movement)	OUP
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Harp

Nadermann	Sonatine No. 6 (1st movement)	Leduc
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Guitar

Ponce	Campo (Suite Meridional)	Schott
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Lute

Ferrabosco	Pavan 6 (page 40 of the facsimile edition of Robert Dowland, <i>Varietie of Lute Lessons</i> , 1610)	Schott
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Except where specified above, candidates should be prepared to play the prescribed pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for singers or for other subjects not mentioned above.

Applicants offering Composition as their principal study must submit

two contrasting samples of their work by 1st March 1981. They must offer one practical study at the entrance examination and will be required to take the more advanced theory paper set for the B.Mus Course applicants.

During the periods of Scholarship Auditions and Entrance Examinations, overnight accommodation may be provided in the Robert Mayer Hall of Residence for a limited number of applicants of both sexes. Full details may be obtained from the Warden, 6 Evelyn Gardens, London, SW7 3BG, to whom early application should be made.

Awards

Exhibitions Six or more Exhibitions of £80 per annum, to run for a maximum of three years, are awarded after competition annually to students of any nationality who are already in their first year at College. These are payable in the same way as Scholarships.

Prizes There are some 130 prizes, most of which are awarded each year after competition to students of all nationalities.

ARCM Diploma The Associateship Diploma is awarded for advanced instrumental performing or teaching (including Singing) and most other musical subjects. The examination can be taken by internal and external students, full particulars being contained in the special syllabus, available on request.

Hon. RCM Honorary Membership of the Royal College of Music is conferred by the President, on the recommendation of the Council, upon members of the Professorial and Administrative Staffs and others, who are not Fellows or Associates of the College but who have rendered valuable service to the College.

FRCM Fellowships of the Royal College of Music are conferred by the President, on the recommendation of the Council, upon Distinguished Persons. The number of Fellows shall not exceed one hundred and twenty-five.

General Information

Students' Association The Students' Association exists to promote social, cultural and athletic activities and to provide a channel of communication between students and administrative staff. All students of the College are automatically members of the Association. The Association runs its own bar and shop on a non-profit-making basis and also organizes concerts of orchestral and chamber music.

The Junior Department On Saturdays, musically gifted schoolchildren with the potential for a career in music are prepared for entry to music colleges and university music departments. Many of the 350 students travel long distances to take advantage of the comprehensive curriculum and exceptional orchestral experience. For the current prospectus, apply to the Junior Department Registrar.

The RCM Union The RCM Union exists to bridge the gap between present and past students of the College. To this end a termly magazine is published and sent to all members, and an "At Home" takes place in June of each year. Present students are automatically members; past students wishing to join should apply to the Hon. Secretary: Mrs. Sylvia Latham, c/o The Royal College of Music.

Accommodation The College is non-residential. However, there are three halls of residence available to College students:

1. Robert Mayer Hall, 6 Evelyn Gardens, London SW7 3BG, accommodates 40 men students.
2. Henry Wood House, 10 Halsmeré Road, London SE5 9LN, is administered by the Music Students Hostel Trust for students of the four main London music colleges. It accommodates men and women students, each college being allocated approximately 20 places.

Particulars concerning these Halls of Residence may be obtained from The Counsellor of The Royal College of Music, to whom application for entry should be sent by 1st June.

3. Queen Alexandra's House, Kensington Gore, London SW7 2QT, accommodates women students of music and the arts in the Kensington area and is administered by an independent Trust. A number of places are reserved here for RCM students. *Particulars may be obtained from The Principal, Queen Alexandra's House.*

Other accommodation, at reasonable cost and with practice facilities, is very hard to find. Whilst the Counsellor maintains a short accommodation list, this is very quickly exhausted. All students, especially pianists, should endeavour to make suitable arrangements before they arrive in London for the commencement of their studies.

- Practice Facilities** There are 37 practice rooms with a piano, 4 with organ and 2 with harpsichord; practice is also permitted in certain teaching rooms. However, since these facilities are in constant demand, students should expect to undertake most of their practice at their homes or lodgings.
- Medical Care** By arrangement with Imperial College of Science and Technology, the facilities offered at its Health Centre, which include a well-equipped surgery and consulting rooms, are available to RCM students. Students living within a certain radius may, if they wish, register under the National Health Service with the physician-in-charge of the Centre, Dr. Anthony Haines, MB, BChir, MRCPG, MRCPsych, DPM.
- Change in studies** If a student wishes to change his Course of study, or his professor, he should first discuss the matter either with his present professor or with the Registrar. It is not permissible for him to approach another professor before he has taken this action. Courses cannot be changed except during the first six weeks of the Autumn Term.
- Teacher-training** Holders of the BMus Degree or the GRSM or ARCM Diplomas who wish to pursue a teaching career are required to undertake a one-year course of teacher-training at a University Institute or College of Education in order to obtain Qualified Teacher status under the Burnham Scales of Remuneration. The current entrance requirements for such a course demand five passes at GCE Ordinary Level or an equivalent. However, institutions are working towards an all-graduate entry on to the one-year course and are therefore seeking applicants who possess two Advanced Level passes. As from 1982, this—together with a GRSM or BMus Degree—will be the minimum qualification for entry onto such a course. With effect from 1983, prospective teachers must have obtained passes in English and Mathematics at GCE Ordinary Level.
- Regulations for Students** Students are reminded that they have signed an undertaking on their Entrance Application Forms to abide by the Regulations of the College and to attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave by a date to be specified by the Director.
- No student may be absent from his or her studies without the Registrar's permission. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the

case of an absence of more than three consecutive days on account of illness. Students who feel ill when in College should report to the Counsellor.

All students must make sure that their address and telephone number are known in the General Office, where a directory of addresses is kept. Changes of address of their London lodgings and their parents' home must be notified immediately.

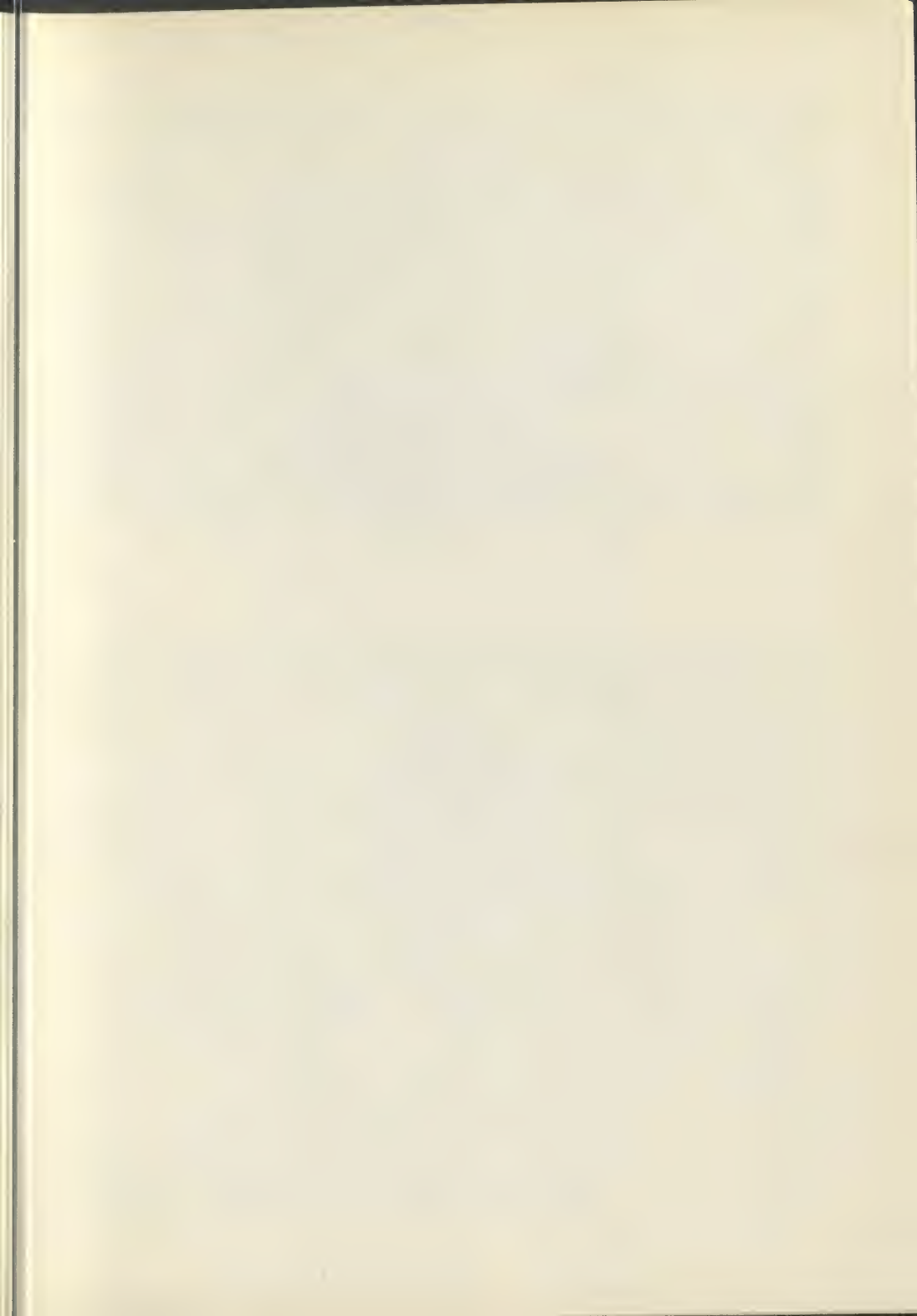
It is important that all classes and rehearsals start punctually. Members of the orchestras must be in their seats five minutes before the start of a rehearsal to allow time for the signing of the attendance sheet and for tuning. In the case of illness or unavoidable absence from orchestral rehearsals, the Assistant Registrar must be informed in good time and parts which have been borrowed must be returned before the rehearsal. Only in an extreme emergency should a student ask another student to deputise for him in an orchestral rehearsal without the prior permission of the Assistant Registrar.

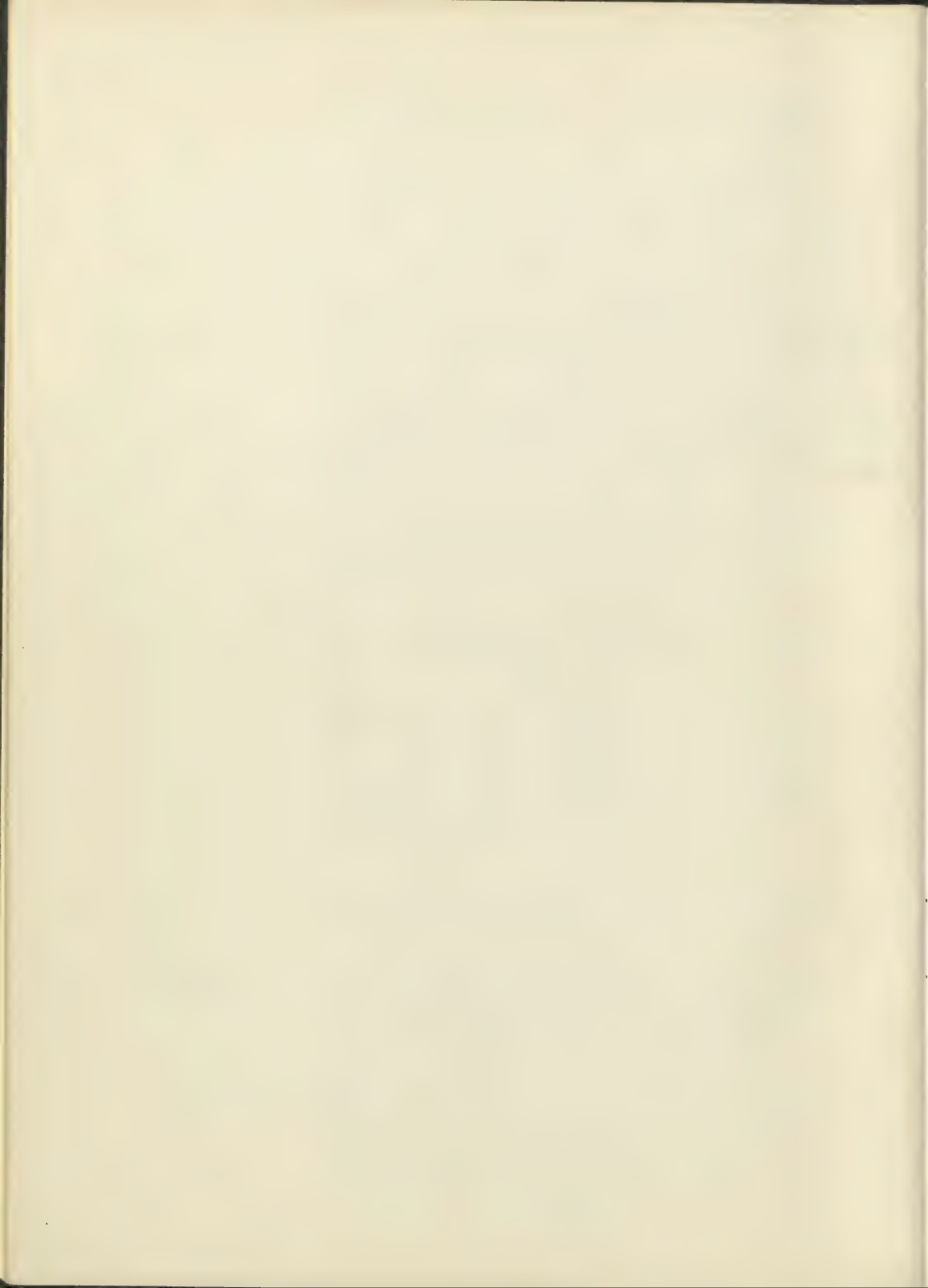
Professors expect students to let them known in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances. Students are not allowed to take individual lessons in musical subjects outside the College.

Students are expected to attend as many College concerts as possible each Term.

Students must obtain official permission on the appropriate form from the Registrar to undertake any external engagement or regular teaching commitment. It is understood that College activities, whether they be lessons, rehearsals, examinations, etc., take precedence over all others; therefore, no student may confirm a professional engagement until the termly calendar of College events has been published.

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| Letter Racks | It is important that students look regularly in the letter racks, where letters and urgent messages relating to their lessons and studies will be placed. |
| Lockers for coats, instruments, etc. | Lockers are available for all students, except those resident in Queen Alexandra's House or the Robert Mayer Hall, on payment of £2 deposit fee. The Hall Porter will issue keys on production of receipts. Deposits will be returned when keys are surrendered. |
| Lost property | Students may enquire of the Assistant Bursar regarding property lost on the College premises; however, the College cannot accept responsibility for any loss, so students must look after their belongings carefully and not let them out of their sight. Moreover, they are strongly advised to insure instruments and other valuable possessions. The Assistant Bursar will give advice on matters of insurance. |







Opera School Production, 1980: Britten's "Owen Wingrave"



Riccardo Muti rehearsing the 1st Orchestra



The Museum of Historical
Instruments

